

THE PROCESS OF ADAPTING AND REINTERPRETING SHAKESPEARE'S WORKS FOR DIFFERENT CULTURAL CONTEXTS

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Annotation: Adapting and reinterpreting Shakespeare's works for various cultural contexts involves a complex process of translating not only language but also themes, settings, and character dynamics to resonate with diverse audiences around the world. This process underscores the universality of Shakespeare's narratives while highlighting the unique perspectives and values of different cultures.

Key words: Adaptation, reinterpretation, cultural localization, universal themes, language translation, vernacular, indigenous art forms cultural context

In broad strokes, this essay will discuss the process of adapting and, at times, reinterpreting the works of Shakespeare to suit a different cultural context. There is a strong interest in affordable, portable, and comic versions of major works of Shakespeare to focus on how adaptation works something like acceptance or conversion (Maxwell, 2018). To a much greater extent than examining the Shakespearean texts semiotically, a work of Shakespeare is chosen that has undergone heavy adaptation – re-setting and re-coding. Something else seems to be going on, post-colonially speaking, with the adaptations of Shakespeare. To say that a text written in English taken out of England and set in a different culture or in a different language is an adaptation of the work of Shakespeare is a stretch. Only those particular texts or re-codings that obey by the genre conventions, as understood in their own culture, would be considered adaptations of Shakespeare.,

There are several works of Shakespeare that are so widely adapted that they seem to have become public property, to be utilized in the interests of any culture that attempts some kind of reconciliation with the Shakespearean text. Though the multiplicity of Shakespeare could be construed as deterring mono-colonial interpretations of it, these adaptations remind one of the Shakespeare safari, wherein culturally disenfranchised readers attempt to own Shakespeare on their own terms. Considerations of the pre-history of cultural adaptations of Shakespeare in contemporary film and television

from a post-colonial perspective, proceed to approximate something like an anachronistic history of this transhistorical other. It is involved in three proposals, which extraordinarily reiterate present, historical, and philosophical relationships to Shakespeare.

The cultural context of a piece of literature, be it a novel, play, poem, song, or even a film, is its surroundings. It encompasses the influences that molding and shaping the story. Cultural context refers to the learning and understanding of diverse people, ethnicities, and cultures. Cultural context can be defined as follows. Different cultures also contain their own stereotypical portrayal of ethnicity, socioeconomic class and even gender. These stereotypes influence the character's personalities and make up the story of a play or film. One work of literature can be interpreted in many ways depending on the viewer's cultural background.

Adaptation has become prevalent in art as artists strive, with varied intent, to reinterpret works of others, works often masterfully created. Changing technology and the globalization of culture have expanded the arena for this reinterpretation by introducing additional art forms, modes of interpretation and technique, and audience demographics. Simultaneously, the conception of a particular text as a classic or as “canonical” has become more nuanced, recognizing the multifaceted nature of canonical works (R. Bielinski, 2007). Shakespeare and his works were realized early and appropriated extensively and variously since their creation. His text survives today in mass across genres and cultures, an incredible testimony to their endurance and vitality as artistic creations. Reversal of fortune has accompanied such broad dissemination and cultural imprint, exploring and altering works as they are adapted to other art forms, such as in film, music, and the visual arts, and as they are addressed in differing socio-political and cultural contexts, such as in reimagined versions of the plays in Asia or Africa. Given its multiplicity, adaptation can thus be broadly conceived of as a translation or transformation, across class, culture, creed, gender, medium, mode, space, time, text, and/or society, of existing art (J. Fowle et al., 2016). An examination on the adapted works Shakespeare written for different cultures and approaches to interpretation raises questions about the impact of those works. Reviews of Shakespeare’s youth novels suggest adaptation’s role as an introductory media, and therefore there is some societal relevance to both the end product and the process of creating that product. The same can be contemplated for a wider audience

when examining Ilocano theatre groups that perform such plays in provincial settings. As a content created for the marketplace, it also holds a mirror to its surroundings. The feeling of dissonance that arises from cultural differences illuminates what is distinct about a culture, and what is its echo in other cultures. It highlights the potential of adapting to the overview of cultural differences apart from judgement. Pursuing adaptation in its own cultural context, there is also the chance of shedding judgement-influenced approach and simply viewing a cultural product frozen in time. Deeper understanding of removed contexts can arise from this aunties approach to difference.

Even before the idea of making adaptation the keystone assignment for this course, substantial decisions regarding student assessments, presentations, and participation needed to be made. For example, students might feel overwhelmed in a “Teaching Shakespeare” class if such a variety of student performance assessments were employed. Ultimately, the very aspects of the project that seemed overwhelming during the planning stages became its most rewarding features. Looking ahead to future iterations of the course, there are numerous possibilities for altering, adjusting, adapting, or changing the assignment projects (R. Bielinski, 2007). At the outset of each event, students could be given ten essential questions to consider while viewing each adaptation presentation. Such questions might arise from the goals and objectives of the course and the adaptations, as well as from knowledge of the events at this particular campus.

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